

A
CATALOGUE

12APR85-D5624

OF
The Capital, Genuine, and Valuable Collection

OF
PICTURES,

Late the Property of that eminently distinguished ARTIST

SIR JOSHUA REYNOLDS,

Late President of the Royal Academy, dec^d.

COMPRISING THE UNDOUBTED WORKS OF THE GREATEST MASTERS OF THE

Roman, Florentine,

BOLOGNESE, VENETIAN, FRENCH, FLEMISH,

AND

DUTCH SCHOOLS,

In the most perfect State of Preservation.

The Whole of which will be Sold by Auction (*by Order of the Executors*)

By Mr. CHRISTIE,

On *Wednesday* 11th, and *Thursday* 12th of *March*, 1795,

At his ROOMS (*late the Royal Academy*) *Pall Mall*;

And on *Friday* 13th, and *Saturday* 14th of *March*, 1795,

At his GREAT ROOM (*next Cumberland House*) *Pall Mall*.

To be Viewed Three Days previous to the Sale.

Descriptive Catalogues to be had at the Rooms at One Shilling each.

THE PUBLIC has here a Collection, of great Extent and great Variety, of the Pictures of the most eminent Artists of former Ages, made by the most eminent Artist of the present Time. He chose these Pictures as Objects at once of Study and of Rivalship. No Person could do more than the great Man we have lately lost from the Funds of his own Genius; no Person ever endeavoured more to take Advantage of the Labours of others. He considered great Collections of the Works of Art in the Light of great Libraries— with this Difference in favor of the former—that whilst they instruct they decorate. Indeed all his Passions, all his Tastes, all his Ideas of Employment, or of Relaxation from Employment, almost all his Accumulation, and all his Expenditure, had a Relation to his Art. In this Collection was vested a *large*, if not the *largest* Part of his Fortune; and he was not likely from *Ignorance*, *Inattention*, or want of practical or speculative Judgment, to make great Expences for Things of small or of uncertain Value.

The Whole of the within Collection were the entire Property of the late SIR JOSHUA REYNOLDS, as witness our Hands,

X EDMUND BURKE,
EDMUND MALONE, } EXECUTORS.
PHILIP METCALF,

*I have seen the picture of Sir Joshua Reynolds, and am
glad to see it in the collection of the British Museum.
It is a very fine picture, and I am glad to see it in the
hands of the British Museum.*

CONDITIONS OF SALE.

- I. **T**HE highest Bidder is to be the Buyer; and if any Dispute arise between Two or more Bidders, the Lot so disputed shall be put up again and re-fold.
- II. No Person to advance less than 1s. Above Five Pounds, 2s. 6d. and so on in proportion.
- III. The Purchasers to give in their Names and Places of Abode, if required, and to pay down 20l. per Cent. in Part of Payment of the Purchase Money; in Default of which, the Lot or Lots so purchased, to be immediately put up again, and re-fold.
- IV. The Purchaser is to take his Lot or Lots away at his own Expence, within One Day after the Sale is ended.
- V. To prevent Inconveniences that frequently attend long and open Accounts, the Remainder of the Purchase Money to be absolutely paid on or before the Delivery.
- VI. Upon Failure of complying with the above Conditions, the Money deposited in Part of Payment shall be forfeited; all Lots uncared within the Time aforesaid, shall be re-fold, by Public or Private Sale; and the Deficiency (if any) attending such Re-sale, shall be made good by the Defaulters at this Sale.



A Catalogue, &c.

At the Great Room, late the Royal Academy, Pall Mall.

First Day's Sale,

FRIDAY, MAY the 10th, 1793.

2.. 5	Vandyck	1	THREE portraits of ladies	<i>Wilson</i>
— 10.. 6	Seb. Ricci	2	Two sketches historical	<i>Barby</i>
2.. 12.. 6	Guido	3	Three ditto heads	<i>Wilson</i>
1.. 4..	G. Pouffin	4	A pair of landscapes	<i>Wilson</i>
— 14.. 6	Polidore	5	Two sketches historical	<i>Wilson</i>
4.. 4..	V. de Velde	6	Two sea storms, small	<i>Brown</i>
7.. 7	Mompert de Venice	7	A pair of landscapes and figures, circular	<i>Brown</i>
2	V. der Cabel	8	Two landscapes cattle and figures	<i>Brown</i>
3.. 10	P. Veronese	9	Two sketches grand designs for altar pieces	<i>Wilson</i>
1.. 11.. 6	Chev. Benefiale	10	Two, Christ taken from the cross and one historical	<i>Wilson</i>
1.. 8..	Cuyp	11	A portrait of a child	<i>Brown</i>
6.. 6	Martin Rotz	12	The holy family and a sketch	<i>Brown</i>
2.. 12.. 6	Ruydael	13	A landscape and a moonlight, by D. Ryckaert	<i>Brown</i>
4.. 4	Guerchino	14	Two heads	<i>Brown</i>
— 10.. 6	Carache	15	A peasant boy going to market	<i>Brown</i>
11.. 2.. 6	Mola	16	Two landscapes and figures, and a ditto Arles	<i>Brown</i>
6.. 6	Snyders	17	Two, of a bird and animals	<i>Brown</i>
— 13.. 6	Cannaletti	18	A pair of views in Venice	<i>Brown</i>
— 11.. 6	Carache	19	Two, a sketch historical and a ditto, Buffon	<i>Brown</i>
2.. 5	Titian	20	The three hours and a portrait, by Anthony Moore	<i>Brown</i>
1.. 14	Peeters	21	A sea storm	<i>Brown</i>
16.. 16	Molinaer	22	A FROST PIECE, a view in Holland, fine	<i>Brown</i>
£ 80.. 11.. 6				

34 1/2 11 6	Ruyssdael	23	A landscape and figures ditto	Smith
4 1/2 18 3	Snyders	24	A STUDY OF DOGS, the firmness and truth in the delineation of these animals, express the masterly hand of SNYDERS	Forster
14 3 6				
6 6	Seymour	25	THE DUKE OF QUEENSBOROUGH'S RACE AT NEWMARKET, 1750	Watkinson
1 10	C. de Vos	26	A lady's portrait	Laurens
2 2	Roussau	27	A landscape, ruins and figures	Hughes
2 16 6	P. Veroneffe	28	A study for a ceiling	Forster
13 2 6	Bierfraten	29	A landscape and figures, view from Nature	Green
2 3	Snyders	30	A CONCERT OF BIRDS. The admirable pencil of this master expressed with truth and facility the character of every object he painted, but particularly of animals and birds, here he has succeeded in an eminent degree	Hughes
8 18 6	Sir G. Kneller	31	HIS OWN PORTRAIT, FROM DR. MEAD'S COLLECTION.	Watkinson
8 8	Rubens	32	BACCHANALIAN NYMPHS AND SATYRS IN A LANDSCAPE, the colouring rich and splendid	Green
5 15 6	De Vos	33	A STAG HUNTING	Watson
2 2	Giorgione	34	THE PORTRAIT OF AN AUTHOR, ENGRAVED BY HOLLAR	Price
4 4	Mola	35	VENUS AND ADONIS	Watson
1 11 6	Vandyck	36	Jupiter and Antiope	Whitford
4 5	Spantolet	37	Diogenes	Hawkins
3 3	Bergonione	38	A battle piece	Forster
26 5	Teniers	39	An cantation	Price
11 8 6	Berghem	40	A landscape, cattle and figures	Green
5 10 6	Titian	41	A portrait of a professor of natural history	Watson
4 4	Rembrandt	42	A view of a city gate in Holland, a very singular effect	Bryant
4 6	Livens	43	The head of an ancient bard	Green
4 6	Metzu	44	A musical conversation	Hughes
8 8	Watteau	45	A conversation, Champetre, fine	Bryant
10 6	Baffan	46	A portrait of an illustrious character	St. P. Watson
27 6	De Vos	47	Ditto	Watson
5 0	A. Mantagna	48	CHRIST IN THE GARDEN OF OLIVES, a picture of great antiquity possessing much merit, it is a valuable specimen of the state of the art at the period when it was painted	
9 19 6	Jul. Romano	49	THE TRIUMPH OF VENUS, an undoubted picture of this scarce matter	Watson
14 14	Tintoret	50	SAMPSON AND DALILAH, composed and painted with great freedom and spirit	Watson
6 6	Jordaens	51	A HOLY FAMILY WITH SAINTS, by torch-light	Price
7 7	P. Veroneffe	52	St. George with the dragon	Clark
4 11 9				

£311. 9

6 ⁿ 18 ⁿ 6	Albano	—
8 ⁿ 18 ⁿ 6	Jordaens	—
3 ⁿ 13 ⁿ 6	B. Castiglione	—
3 ⁿ 10	Parmegiano	—
4 ⁿ 0	Fyt	—
11 ⁿ 1 ⁿ 6	Porbus	—
34 ⁿ 13	Huyfman	—
34 ⁿ 13	Luca Jordano	—
16 ⁿ 15	Titian	—
44 ⁿ 2	Parrocel	—
34 ⁿ 13	Baffan	—
	Rembrandt	—

11 ⁿ 11 ⁿ	Baffan	—
11 ⁿ 8 ⁿ 6	Rubens	—
2 ⁿ 10	A. Schiavoni	—

6 ⁿ 16 ⁿ 6	Dominichino	—
4 ⁿ 4	Pouffin Le Mer	—
18 ⁿ 13 ⁿ	Tinoret	—
9 ⁿ 14 ⁿ 6	Seb. Bourdon	—
63 ⁿ 8	Guerchino	—

116 ⁿ 11	Rubens	—
---------------------	--------	---

3 ⁿ 3	Ditto	—
6 ⁿ 16 ⁿ 6	Dominichino	—
5 ⁿ 0	Carponi	—
8 ⁿ 13 ⁿ 6	Holben and Metz.	—

£780. 8

53	PALMACIS AND HERMAPHRODITE	—
54	MERCURY AND ARGUS	—
55	A heathen sacrifice	—
56	Cupid breaking his bow, from a design of Corregio	—
57	A HAWK AND DEAD GAME	—
58	A man's portrait	—
59	A landscape and figures	—
60	THE NATIVITY, a pathetic manner of Baffan	—
61	HIS OWN PORTRAIT, uncommonly fine	—
62	A pair of battle pieces full of spirit and genius	—
63	The nativity and companion, a pair	—
64	SIMEON OFFERING THE INFANT CHRIST IN	—

THE TEMPLE. This master is remarkable for his true expression of Jewish characters, the composition and simplicity with grandeur

65	The angel appearing to the shepherds	—
66	Reynolds and Angelica-sion Anoll	—
67	THE ASSUMPTION OF THE VIRGIN. This composition was doubtless intended for a large altarpiece, it resembles much the style and manner of TITIAN, who was his master	—
68	MOUNT PARNASSUS, a very fine copy after RA	—

69	A SELECTION OF ANCIENT RUINS in the environs of Rome	—
----	--	---

70	A FINE PORTRAIT of a Venetian general in armour	—
71	The holy family with angels in a landscape, elegant	—
72	JOSEPH AND POTIPHAR'S WIFE. In this copy is displayed the characteristic face of Dominichino's modelling. It is painted in his full and soft manner	—

PAINTERS IN A LANDSCAPE. While contemplating the great powers of RUBENS, the superiority of his genius must particularly attract our attention. In the instance before us, we see him exercising in a quiet moment of the art which to give motion and rich colour, would alone have secured him a superior reputation. The animals are here represented in their true and various characters, their coloring is rich and expressive.

73	A SKETCH, a grand design for a ceiling	—
74	The same	—
75	A pair of studies, Fen and Gyrene, &c.	—
76	Two portraits highly finished	—
77	The portrait of Jory, Elector of Saxony, and one of his wife, by Holben	—

1789. 8				
7. 7	Bencret	—	79 A conversation, a small cabinet picture	McDon
1. 11. 6	Vandyck	—	80 TWO STUDIES, a friar's head and an old man's ditto, by Barroche. These heads are painted with the spirit and feeling, which generally distinguish the studies of eminent masters	Barroche
2. 12. 6	Brouwer	—	81 A CONVERSATION	Spaargaren
3. 5	Pordononi	—	82 Two, a warrior, and Jason, by Sal. Rosa	Walters
19. 19	Watteaux	—	83 A pair, A MASQUERADE AND A MUSICAL CONVERSATION, beautifully painted. The colouring exhibiting the brilliancy of the Venetian school; the pencilling is light, and admirably adapted to the subjects	Byron
15. 15	Corregio	—	84 St. John, a small sketch for a larger picture	Offley
7. 17. 6	Teniers	—	85 A MUSICAL CONVERSATION. The delicate and vivid pencilling of this master, is admirably displayed here	Green
13. 13	Barroche	—	86 The madona with Christ and St. John	Parsons
13. 2. 6	Van Goyen	—	87 A sea port in Holland, a pleasing scene from Nature	Green
4. 10	Parroci	—	88 A battle piece	Cl.
9. 5	Quintus Matzius	—	89 A woman's head, a humorous character	Garnier
9. 10	Guerchino	—	90 ST. JEROME, a noble simplicity and good taste is predominant in this picture	McDon
5. 5	Crespi	—	91 A BACCHANALIAN OFFERING, capital	P. H. Holman
5. 5	Palma	—	92 THE LAST SUPPER, ditto	Bonwell
15. 15	Lootens	—	93 A LARGE AND CAPITAL LANDSCAPE, a woody scene from Nature	South
3. 3	Seb. Ricci	—	94 THE DEATH OF ADONIS	McDon
13. 2. 6	Rubens	—	95 THE DISCOVERY OF ACHILLES. It is visible this and the companion were designs for a suit of tapestry, by the borders which are painted round the pictures, these compositions are rated amongst the noblest of his works	Macchi
11. 11	Ditto	—	96 THE COMPANION. THE DEATH OF PATROCLES, OF EQUAL MERIT	Cl.
13. 2. 6	Campedogio	—	97 A GIRL WITH FRUIT IN A LANDSCAPE, a large and capital picture	P. H. Holman
11. 11	Jordaens	—	98 BACCHANALIAN NYMPHS AND SATYRS DITTO. The harmony and colouring equal the finest works of Rubens	South
5. 5	E. Floris	—	99 THE CONVERSION OF ST. PAUL. This master is reputed a scholar of RAPHAEL's, it is visible he studied his grand gusto	Bonwell
87. 87	Carravagio	—	100 HERODIAS PRESENTING THE HEAD OF ST. JOHN. The various characters are strongly expressed, and painted in a style of excellence peculiar to this master	McDon

1790. 4

4990. 4
10. 10 — P. Veronelle

5. 5 — Titian

22. 1 — Sal. Rosa

£1028. 0

- 101 CHRIST AT THE POOL OF BETHESDA, *Sal. Rosa*
None of PAUCOS's pictures display a finer tale than this, which is of the first class
- 102 ST. JOHN, a whole length. This picture bears evident marks, how closely TITIAN studied nature, and the colouring sufficiently proves it to be of that great master
- 103 HIS OWN PORTRAIT. The resemblance is remarkably striking, from the lively and penetrating expression of the countenance, which corresponds with the character and works of this great and eccentric genius. The minutiae of the drawing, and general spirit of the execution, display the vigorous hand of Salvator

END OF THE FIRST DAY'S SALE

At the Great Room, late the Royal Academy, Pall Mall.

Second Day's Sale,

SATURDAY, MAY the 11th, 1793.

1 ^u 11 ^u 6	Fouquier	—	1 TWO, a landscape and figures, and ditto view of <i>Lincoln</i>	
1 ^u 5	J. Miel	—	Tivoli, POUSSIN	<i>Pice</i>
1 ^u 5	Vandyck	—	2 A mountebank	<i>Claves</i>
—	Mompert	—	3 Two, a friar's head & study, and a ditto, GUERCHING	<i>Champner</i>
—	Carache	—	4 A pair, landscapes and figures	<i>Forreston</i>
3 ^u 0	Proccachino	—	5 A landscape	<i>Clark</i>
1 ^u 15	Giorgione	—	6 Two, the holy family a study, and a landscape, MOLA	<i>Walton</i>
2 ^u 2	Rubens	—	7 Two, Solomon's judgment and a landscape, MOLA	<i>Bellendenham</i>
1 ^u 18	Tomkins	—	8 Two, a bacchanti head and a portrait of a boy, Sir	<i>Pice</i>
14 ^u 3 ^u 6	Storck	—	PETER LELY	<i>Goodham</i>
1 ^u 11 ^u 6	De Loir	—	9 A view of Plympton, Devonshire	<i>Leguise</i>
1 ^u 7	B. Castiglione	—	10 A sea view with shipping and figures	<i>Green</i>
5 ^u 15 ^u 6	P. Veronese	—	11 A landscape and figures	<i>Wingfield</i>
10 ^u 16	Guerchino	—	12 A river, Nymph and cupids	<i>Rankin</i>
7 ^u 7	Carré	—	13 Two portraits	<i>Offley</i>
5 ^u 6	Vander Neer	—	14 Two, a landscape and figures, a ditto by Waterson	<i>Leguise</i>
12 ^u 12	G. Poussin	—	15 A landscape, cattle and figures	<i>Green</i>
6 ^u 6	Viviano	—	16 Two, a landscape view from Nature, a ditto Flemish	<i>Tomlinson</i>
8 ^u 5	Rembrandt	—	17 A landscape and figures	<i>Offley</i>
11 ^u 11	Titian	—	18 A pair, architecture, ruins and figures	<i>Green</i>
31 ^u 10	G. Poussin	—	19 The conversion of St. Paul	<i>Rankin</i>
			20 Venus and Cupid in a landscape, circular	<i>Green</i>
			21 A pair, landscapes and figures	<i>Goodham</i>

£129. 0

129. 9	F. Hals	22 A man's portrait, humorous character, paired with his usual vicinity of pencil and forcible expression
12. 12		
3. 0	Ditto	23 A lady's portrait
21. 0	Wilfon	24 A LANDSCAPE
4. 4	Rembrandt	25 The raiding of Lazarus
6. 6	P. Perugino	26 The marriage of St. Catherine very fine
11. 0. 6	Rubens	27 A SKETCH, a group of persons for the altar of the Augustine church, Augsburg
1. 11. 6	P. Veroneffe	28 A study
5. 5	Seb. Ricci	29 Three door pieces in chiaroscuro
9. 19. 6	Albano	30 ERMINIA, from Tasso
5. 5	Sal. Rosa	31 LATONA and metamorphosis of the pelican
8. 8	Dom. Fetti	32 MELANCHOLY, a subject of the most delicate in the late king of France's collection
5. 5	Giergione	33 THE WOMAN ACCUSED OF ADULTERY
5. 5	Donadichino	34 A landscape with the Rock of Livorno
2. 2	Lanfranc	35 St. Jerome
6. 6	Fouquier	36 A landscape the figures do not
22. 1	P. Panini	37 The infant Christ in the arms of St. Anne
9. 19. 6	Snyders	38 A landscape and figures
4. 4	Imperiali	39 Dead game
4. 4	P. Barroni	40 The death of Adam
14. 3. 6	De Vries	41 A landscape, view from Rome
4. 6	Rubens	42 Silenus and Bacchante figures
17. 17	Vandyck	43 THE EARL OF PEYTHAKE, a noble Englishman was Van Dyck's particular favourite, in this picture with a graceful figure, the person of an nobleman, the picture happily surmounts all the good pictures of the master
5. 5	Carracci	44 A LANDSCAPE AND FIGURES
15. 7	De Vos	45 AN EAGLE AND HEAD GAME
27. 8	Everdingen	46 A view of Rome
8. 18. 6	V. Castelli	47 A landscape from St. Peter's and St. Peter's
10. 10	Poussin	48 A landscape
57. 15	Finocret	49 Christ feeding the multitude
2. 5	Guido	50 The head of St. Michael
5. 5	Mola	51 A landscape with Mary Magdalen
31. 10	Giorgione	52 A landscape from Venice
4. 10	Italian	53 TWO OF THE DUTCHES with their dog, a remarkable beauty

\$527. 15

527. 15	6. 6	And. Sacchi	54	THE DEATH OF ABEL, a beautiful study, composed with a greatness of mind which will ever honour the name of this artist	<i>Mader</i>
3. 10	7. 7	Brughe	55	A landscape with birds	<i>Novis</i>
15. 4. 6		Vander Hyde	56	A view on the Rhine	<i>L. Palmeston</i>
26. 5		Raphael	57	The head of the madona	<i>Eden</i>
		Corregio	58	A HEAD, study for the cupola at PARMA, designed in a classical and grand stile	<i>W. B. com.</i>
3. 13. 6		Breenberg	59	A landscape, ruins and figures	<i>Tollon</i>
14. 14		Mola	60	Ditto with a faint at devotion*	<i>L. Palmeston</i>
48. 6		Vandyck	61	HIS OWN PORTRAIT. It must be a particular gratification, to possess an authentic portrait of a great and inimitable artist; the value which the resemblance gives it, is much increased by the admirable manner in which this picture is executed	<i>Malone</i>
21. 10. 6		Carrache	62	CUPID AND SATYR. An emblem of virtuous and vicious love. CARRACHE was bold and noble in his contour. This is one of his accurate finished pictures. It appears that CARRACHE was emulating CORREGIO, when he painted this picture	<i>Mitchell</i>
6. 6		Rembrandt	63	A WOMAN'S PORTRAIT, finished equal to G. DOW	<i>Alpine</i>
8. 18. 6			64	A landscape, cattle and figures	<i>H. L. y</i>
30. 5		S. Rofa	59	AN INCANTATION	<i>Alpine</i>
11. 11		Rembrandt	66	TOBIAS WITH THE ANGEL. This picture is a striking proof of the artist's powers and knowledge of light and shade, an excellence which makes his landscapes with historical compositions, highly esteemed by all the first-rate connoisseurs	<i>Smith</i>
10. 10		Guerchino	67	TWO, the infant Christ and companion	<i>Green</i>
6. 6		Guido	68	HIS OWN PORTRAIT, particularly valuable, as it is the only one remaining which was painted at that early period of his life	<i>Clarke</i>
6. 6		Parmigiano	69	THE HOLY FAMILY	<i>Tollon</i>
15. 15		De Wit	70	THE INSIDE OF A CHURCH, a representation true and beautiful	<i>Hardman</i>
12. 12		Teniers	71	A LANDSCAPE WITH FISHERMEN, view of his own villa in the distance, one of those brilliant and silvery toned pictures, admired as his choicest works	<i>Green</i>
8. 8		Barroccio	72	A study for the head of St. Francis	<i>Baker</i>
6. 16. 6		Vandyck	73	A sketch, small	<i>Lambert</i>
1804. 5. 6					

1175. 19. 6	P. Castagna	94 THE BIRTH OF THE VIRGIN	Champernon
10. 10	P. Veronelle	95 A REPOSO WITH ANGELS, beautifully coloured, displaying the splendour and clearness which distinguish the works of this eminent master	Roll
38. 17			
10. 10	Huyfman	96 A landscape and cattle	Solden
36. 5	Sir Frs. Bourgeois	97 A CAPITAL LANDSCAPE, CATTLE AND FIGURES	
38. 1	Gerrard	98 A BREWER'S YARD, a very faithful imitation of Nature	Hardman
7. 17. 6	L. Giordano	99 THE BATTLE OF JOSHUA, large and capital. GIORDANO was much employed in decorating with his designs, large palaces and noble buildings, which gave him a bold and spirited execution, very suitable to these subjects	Change
38. 12	A. Sciavoni	100 HERCULES AND OMPHALE, capital	Moore
57. 15	Teniers	101 A VILLAGE FEAST. No artist ever equalled TENIERS in representing those lively scenes of merriment, painted and touched with all the powers and excellencies of art, and coloured equal to RUBENS whose manner he studied while he was his pupil	Tollon
9. 9	B. Castiglione	102 A SACRIFICE, a noble and well composed picture	Price
32. 11	Soyders	103 A WILD BOAR HUNTING. It is admitted this master surpassed RUBENS in spirit and correctness of drawing animals: in similar subjects he was often employed by RUBENS, who painted the figures. It is impossible to possess two more perfect, well conditioned, noble pictures than this, and it's companion	Tollon
32. 11	Ditto	104 A WOLF HUNTING, OF EQUAL MERIT	d.
8. 8	Lanfrac	105 THE ASSUMPTION OF THE VIRGIN. The CARRACHE SCHOOL, has produced more great artists than any other; this picture originally was designed for an altar piece, and without presumption is one of his finest works	Spence
26. 5	Rubens	106 THETIS SUPPLICATING JUPITER. A singular greatness in the mind of RUBENS, distinguishes all his works; here he has taken some hints from RAPHAEL and the ANTIQUE; the colouring is rich and the whole produces a beautiful effect	Coventry
1512. 11			

END OF THE SECOND DAY'S SALE.



At the Great Room, next Cumberland House, Pall Mall.

Third Day's Sale,

MONDAY, MAY the 13th. 1792.

3s. 3	La Hire	—	1	THE death of Flaminio and Tullio.	<i>Dr. Hume</i>
5s. 5	G. Poussin	—	2	A landscape with the death of Adonis.	<i>Dr. Hume</i>
2s. 17s. 6	Baffar	—	3	Two. Nymphs with Narcissus, and a female, presumed, St. V. <i>Dr. Hume</i>	<i>Dr. Hume</i>
5s. 15s. 6	Fyt	—	4	Two, dead birds, and a flower piece. <i>Van der</i>	<i>Dr. Hume</i>
5s. 5	Rubens	—	5	Two, the mare of the Grooms, a mare, and a different <i>Dr. Hume</i>	<i>Dr. Hume</i>
2s. 2	Sir Peter Leis	—	6	Two, the portrait of Richard Boscawen and a different <i>Dr. Hume</i>	<i>Dr. Hume</i>
4s. 10	Seb. Bourdon	—	7	A landscape and figures.	<i>Dr. Hume</i>
not sold	Breemberg	—	8	A ditto, with two figures.	<i>Dr. Hume</i>
14s. 3s. 6	P. Panini	—	9	A pair of horses, galloping, (conjectured) for <i>Dr. Hume</i>	<i>Dr. Hume</i>
4s. 0	Spagnietti	—	10	The head of a girl.	<i>Dr. Hume</i>
3s. 13s. 6	Vandyck	—	11	A man's portrait.	<i>Dr. Hume</i>
3s. 18s.	Schidoni	—	12	The head of a girl.	<i>Dr. Hume</i>
2s. 2	Borgognione	—	13	Two, a female, and a male, and a different figure, for <i>Dr. Hume</i>	<i>Dr. Hume</i>
11s. 6s. 6	Pet. Wouvennaes	—	14	A landscape with figures, and a different figure, for <i>Dr. Hume</i>	<i>Dr. Hume</i>
8s. 8	Baroccio	—	15	The head of a girl.	<i>Dr. Hume</i>
11s. 6s. 6	D. Rykardt	—	16	A landscape with figures, and a different figure, for <i>Dr. Hume</i>	<i>Dr. Hume</i>
6s. 16s. 6	Artois	—	17	A landscape and figures.	<i>Dr. Hume</i>
6s. 16s. 6	Mariotki	—	18	A view of a town.	<i>Dr. Hume</i>

£100. 17s.

£100. 17

23. 10. 6	Rembrandt	19 SUSANNAH AND THE ELDERS. He made several studies with variations of this subject. One is in the cabinet of the PRINCE OF ORANGE	Champion
3. 3	Borgognione	20 A battle piece	Holman
5. 15	Guido	21 AN ANGEL'S HEAD	Wilson
3. 3	F. Quast	22 The inside of a Dutch cabaret with humorous characters	St. Patrick
4. 14. 6	Oitade	23 A Dutch butcher's shop	St. Patrick
3. 13. 6	Watteaux	24 Three, a pair of conversations champetre, and a cattle piece, small, Rosa Tivoli	Coy
7. 17. 6	Carrache	25 The holy family in a landscape	Dr. Davis
4. 14. 6	Vandyck	26 Two, a sketch, and a ditto, Titian	Wilson
14. 3. 6	De Vries	27 A landscape and figures	Green
3. 15. 6	Baroccio	28 Two, the last supper, a sketch, and the finding of Moses, Italian	Elisabeth
7. 0	M. Venufti	29 The Annunciation, from a drawing of MICHAEL ANGELO	Simpson
12. 1. 6	Wynants	30 A landscape, cattle and figures	Wilson
6. 6	Bamboccio	31 A musical conversation	d.
7. 17. 6	Rofalba	32 Two heads in crayons, elegant	Dr. Green
4. 14. 6	Carrache	33 Two, his own portrait, and ditto of VESALIO by TITIAN	Blake
15. 4. 6	Zuccarelli	34 Two rural landscapes and figures, upright	Young
6. 0	Rofalba	35 Two, the portraits of MARCO AND SEBASTIAN RICCI, in crayons	Holman
12. 1. 6	Swaneveldt	36 A landscape, cattle and figures	Dr. Beaumont
20. 9	Parnegiano	37 The marriage of St. Catharine, accompanied with saints, a most exquisite cabinet picture	St. Patrick
* 42. 1	Rembrandt	38 THE DESCENT FROM THE CROSS, a capital sketch of this master, engraved by PICART. A particular account is to be seen on the back of it in Sir JOSHUA's hand writing	Pice.
8. 8	Carrache	39 A bishop administering comfort to a friar	Bayard
8. 8	Schut	40 The stoning of St. Stephen, a FINE SKETCH	Young
13. 2. 6	J. Mabeuc	41 The portrait of JOHN DUKE OF FLANDERS, very highly finished	d.
10. 10	De Koning	42 A LANDSCAPE, view in Holland	d.
6. 16. 6	Borgognione	43 A BATTLE PIECE	d.
45. 6	Rembrandt	44 A MAN'S PORTRAIT, half length	Smith
21. 0	P. Veroneffe	45 THE CREATION OF EVE, an excellent well coloured picture	Champion

£489. 14

£489. 14					
15. 10. 6	Baffan	—	46	NOAH WITH HIS FAMILY	
5. 6	Carrache	—	47	PORTRAITS OF A GENTLEMAN, HIS LADY AND CHILD	
57. 15	Cuyp	—	48	A VIEW ON THE RIVER MAEN with a variety of shipping	
26. 15. 6	Breughel	—	49	A VIEW OF A BLEACHING GROUND IN FLANDERS, with many figures	
67. 4	Titian	—	50	A capital half length portrait of a KNIGHT OF MALTA in his robes—a remarkable fine picture; one of Titian's very best portraits	
21. 3	Van der Neer	—	51	VIEW OF A TOWN IN HOLLAND by moon-light	
8. 6	Julio Romano	—	52	CHRIST BEFORE PILATE	
14. 14	J. Steen	—	53	MARC ANTONY AND CLEOPATRA	
32. 8. 6	G. Pouffin	—	54	A PAIR OF LANDSCAPES AND FIGURES	
11. 0. 6	P. Veroneffe	—	55	THE MARRIAGE OF S. CATHARINE	
29. 8	Titian	—	56	A LANDSCAPE, said to be an exact view of a place near Odores, a valuable cabinet picture	
16. 16	Ditto	—	57	EUROPA. The design for the large picture on the Orleans collection	
18. 7. 6	Bourdon	—	58	ARTISTS PORTRAITS OF THE STUDIO, from nature	
7. 7	Titian	—	59	A man's portrait	
15. 15	Dom. Fetti	—	60	A subject of nature	
20. 10. 6	Rosalba	—	61	A FRAME WITH FIFTEEN ELEGANT SUBJECTS AND PORTRAILS, from nature	
19. 8. 6	Giorgione	—	62	A SHEPHERD AND SHEPHERDESS IN A LANDSCAPE	
13. 13	Le Brun	—	63	THE ECCE HOMO. Designed by the late LORD CAPEMONT, from the DECK'S HISTORY, which informed him, some natural to be produced in the FRENCH ACADEMY, as a picture of a man, and that the deception (Odores)	
25. 4	C. Maratti	—	64	TIME'S BOAT. Taken by Odores, for the first time, in the middle of the river, in the middle of the day, over his head and the boat, the scene is a very fine subject, and the subject is a picture of a man, and that the deception (Odores)	
6. 6	P. Barron	—	65	A country's view	
21. 13. 6	Crest	—	66	ITALIAN PLANTS, from the Louvre	
36. 15	Guercino	—	67	THE HISTORY OF A LANDSCAPE, from the Louvre	
7. 7	Dom. Fetti	—	68	A subject from the Louvre	
31. 10	Giorgione	—	69	HIS OWN PORTRAIT, remarkable for its quality	
£1020. 6					

£1020. 6

(18)

49. 7	Titian	—	70 A GENTLEMAN'S PORTRAIT	<i>Melcalfe</i>
6. 6	F. Hals	—	71 A DITTO	<i>Walton</i>
27. 6	Titian	—	72 TOBIAS WITH THE ANGEL, a study for a large picture at VENICE. The hand of TITIAN is traced with ease and certainty in the graceful design and masterly freedom of execution	<i>Chamberson</i>
18. 7. 6	Rembrandt	—	73 AN ALLEGORICAL DESIGN of the confederation of the United Provinces, a spirited and singular composition	<i>Simpson</i>
20. 10. 6	Baflan	—	74 The Nativity	<i>Young</i>
9. 9	P. Veroneffe	—	75 EUROPA AND HER ATTENDANTS	<i>Clarke</i>
32. 11	J. Steer.	—	76 A DRUNKEN WOMAN EXPOSED IN A VIL- LAGE, exhibiting besides many characters of humour and pleasantry	<i>Green</i>
21. 0	Mich. Angelo	—	77 CHRIST IN THE GARDEN OF OLIVES. In this picture are two figures of CHRIST, one in meditation, the other waking his disciples. MARIETTE in his detail of the works of MICHAEL ANGELO, distinguishes this; there is also a particular account of it, in the <i>Description des Tableaux du Palais Royal</i>	<i>Clarke</i>
12. 1. 6	L. Carrache	—	78 THE MARRIAGE OF THE VIRGIN, on copper. MALVASIA in his life of LUDOVICO, mentions this picture and another of a madona, as the only two he painted on copper	<i>Hawthornday</i>
6. 16. 6	P. del Vago	—	79 A GRAND DESIGN FOR A CEILING	<i>Williams</i>
22. 1	Sal. Rosa	—	80 A landscape and figures	<i>Wayne</i>
26. 15	Baflan	—	81 SHEEP-SHEARING, with the sacrifice of ISAAC on a hill in the distance	<i>Young</i>
* 54. 12	Rembrandt	—	82 RAPHAEL'S PORTRAIT, half length, coloured with great force and good effect	<i>Smith</i>
21. 0	Tintoret	—	83 PORTRAIT OF A YOUNG NOBLEMAN	<i>Atlee</i>
28. 9. 6	Baflan	—	84 The rich man's feast	<i>Young</i>
6. 8	Crespi	—	85 MONKS RELIEVING THE POOR	<i>Downer</i>
19. 8. 6	La Hire	—	86 The Assumption of the Virgin	<i>Clarke</i>
14. 3. 6	Giorgione	—	87 PORTRAIT OF A VENETIAN OFFICER OF STATE	<i>Clarke</i>
7. 7	A. Sciaivoni	—	88 THE PENTECOST	<i>Clarke</i>
27. 16. 6	Valafques	—	89 BALTAZAR, INFANT OF SPAIN—a capital small whole length portrait of this scarce master	<i>Clarke</i>
168. 0	Titian	—	90 THE ENTOMBING OF CHRIST. He painted this subject various times, but has never treated it with so much success; it is touched with infinite spirit, and produces a grand and noble effect	<i>Payson</i>
	P. Cortona	—	91 CHRIST WITH THE SAMARITAN WOMAN, composed with elegance and simplicity	<i>Payson</i>

£1612. 0

£1612.. 0	Titian	92 ST. MARGARET AND THE DRAGON—formerly in the royal collection, as appears by the catalogue of KING JAMES's pictures, and given probably by His MAJESTY to LORD WALDEGRAVE, in whole sale it was bought by SIR JOSHUA
52.. 10		
53.. 11	Seb. Bourdon	93 HEROD'S CRUELTY. BOURDON has treated this awful subject in a noble and masterly style; it is scarce possible to behold the various incidents of horror, without feeling the most compassionate emotions
30.. 9	Snyders	94 A STAG HUNTING, A VERY CAPITAL picture
26.. 5	Rubens	95 VENUS SLEEPING, CUPID ALARMED BY THE APPROACH OF SATYRS. Painted when a young man studying at Rome—the colouring and drawing have more truth and precision than is common in his works
67.. 4	Guido	96 HEROD'S CRUELTY. A duplicate of the picture in the church of St. DOMINICA at BOLOGNA. This belonged to the late EARL OF CHOLMONDELEY
69.. 6	Rubens	97 THE HOLY FAMILY, WITH ST. ELIZABETH AND ST. JOHN. There is a general dignity and noble ease—expressed joined in the characters. The colouring is harmonious, and may justly be rated one of his best productions
84.. 0	Jordaens	98 A PAGE HOLDING A HORSE. The boldness of relief and effect JORDAENS often excelled RUBENS in painting—it is impossible in the art of colouring to surpass this picture. Sir Joshua kept it in his painting room as one of his choicest and most favourite pictures
152.. 5	Vandyck	99 SAMPSON AND DALILAH. This grand and terrestrial composition has much of RUBENS, but shows more correct taste of design. Considering how few historical subjects VAN DYCK painted, it becomes a real treasure to possess a picture so capital
21.. 0	Baffan P. Cortona	100 THE BIRTH OF THE VIRGIN, and 101 LABAN SEARCHING FOR THE HOUSEHOLD IMAGES. CORTONA's elegant taste is manifested in this picture, in its highest perfection

£2168.. 10

2168. 10
48. 1 Baroccio

102 THE ENTOMBING OF CHRIST. Few subjects are more calculated for trying the powers of art; he has judiciously represented the moment where sorrow and anxiety are strongly expressed. SIR JOSHUA effected this as the original design for a larger picture at PARMA *Malone.*

68. 0 Jordaens

103 PAUL AND BARNABAS AT LYSTRA. A capital and noble composition, which may vie in richness of colouring with RUBENS's best works *Ed. Suffolk*

17. 6. 6 Carrache

104 A BOY'S HEAD, IN FRESCO—study for the FARNESI GALLERY in ROME. This sample of that great work is a desirable acquisition for an artist, or judge, who would wish to possess a part, replete with the merit universally allowed to the whole *Clarke*

2291. 17. 6

END OF THE THIRD DAY'S SALE.

At the Great Room, next Cumberland House, Pall Mall.

Fourth Day's Sale,

TUESDAY, MAY the 14th. 1793.

5.	10	Borgognone	—
2.	15	Holbein	—
2.	5	Carrache	—
1.	2	Raphael	—
5.	15. 6	Vandyck	—
8.	18. 6	Monamy	—
6.	16. 6	Wyck	—
2.	15	Watteaux *	—
7.	7	De Vos	—
8.	8	Guido	—
3.	3	N. Pouffin	—
2.	12. 6	Wyck	—
26.	5	Vandyck	—
17.	17	Battoni	—
6.	6	De Vos	—
5.	5	Pouffin	—
4.	14. 6	C. Cignani	—
7.	19. 6	L. da Vinci	—
6.	6	Eliz. Serani	—
10.	10	Doménichino	—
4.	14. 6	F. Hals	—
7.	7	Vandyck	—
5.	5	A. Durer and Q. Marcus	—

1	A little piece	
2	A portrait	
3	Poliphemus, after	
4	The portrait of Balazar Cathignol, and	
5	The portrait of lady Ann Lowndes	
6	A tea piece	
7	A landscape and figures	
8	A comedy scene	
9	A man's portrait	
10	For ecce homo	
11	DIOGENES, a study after Raphael	
12	A landscape with a group of ladies	
13	ISABELLA CLARA EUGENIA, daughter of Spain, widow of the ARCH DUK ALBERT	
14	Herodias with the head of St. John. After Caracci, by	
15	A GIRLY PORTRAIT, after	
16	A study of a man and other figures	
17	Ceres with an ox	
18	Saint	
19	Herodias with the head of St. John	
20	A landscape with figures	
21	A man's portrait	
22	Part of a collection, after him	
23	TWO PORTRAITS of their eminent uncle, by their	
	elves	

£163. 14. 6

163. 14. 6	Lucas Van Leyden	24	THE TOOTH DRAWER, a rare and high-finished antique, spoke of by VASARI	Danner
12. 12				
14. 3. 6	Brouwer	25	An alchymist in his study	Hought
24. 13. 6	A. Vande Velde	26	A small landscape with cattle, highly finished	Offley
15. 15	Elzheimer	27	St. JOHN BAPTISING CHRIST, a scarce and exquisite cabinet picture in high preservation, on copper	Danner
18. 18	Watteaux	28	A conversation, Champetre	Stainforth
10. 10	Seb. Bourdon	29	THE RAPE OF EUROPA, the figures full of taste and elegance	Hairman
8. 8	Pordenoni	30	A man's portrait	
23. 2	Van der Neer	31	A view in Holland, moonlight	Young
15. 15	Parmegiano	32	VENUS CROWNING PEGASUS. He made various drawings for this picture, of which there are prints, some etched by himself	Green Ingersoll
105. 0. 0	F. Veronelle	33	A NEGRO PLAYING ON THE FLUTE, study from Nature, a grand design, painted with freedom and spirit. A capital picture, esteemed by Sir Joshua as one of the best in his collection	Wilson
10. 10. 6	Crespi	34	A cattle market with variety of figures	Danner
10. 10	Borgognione	35	The march of an army	Wilson
5. 5	Rubens	36	A VERY FINE SKETCH, studies for various subjects particularly the rape of the Sabines	Clarke
13. 2. 6	Ditto	37	APOLLO IN THE CHARACTER OF PLENTY, triumphing over avarice. A SKETCH for the ceiling at WHITEHALL	Agree
43. 1	Rubens	38	THE WISE MENS OFFERING, a grand composition	Halson
42. 1	Vander Meulen	39	A BATTLE PIECE WITH LOUIS XIV, attended by several general officers	Hampforth
20. 10. 6	L. Giordano	40	THE DESTRUCTION OF THE INNOCENTS, one of the finest cabinet pictures of this master	Stocalf
32. 11	Dom. Fetti	41	A pair, the return of the prodigal and companion	Wilson
26. 5	Vandyck	42	THE PORTRAIT OF LUCAS VOSTERMAN, ENGRAVER, playing the flute. It is visible this portrait was painted shortly after VAN DYCK's return from ITALY, where he studied the works of TITIAN	Green
20. 10. 6	Teniers	43	A conversation of boors	Green
17. 17	Brouwer	44	Ditto humorous characters	Young
44. 2	H. Carrache	45	CHRIST BAPTISED BY ST. JOHN. The various works of CARRACHE do not produce any thing superior in point of elegance, grandeur and beauty, to this cabinet picture, on copper	Young Bright
1698. 16. 6				

£638. 16. 6	52. 10	Ruydael	---	---	46 A PAIR, BEAUTIFUL LANDSCAPES, scenes from Nature, in high preservation	<i>Landscapes</i>
20. 10. 6		Sisto Badolocchi	---	---	47 ARMENTA IN ARMOUR, addressing herself to the basket maker and his family, FROM TASSO. The works of this master are very rare, he was one of the school of CARRACHE	<i>Landscapes</i>
46. 4		Baffan	---	---	48 THE GOOD SAMARITAN, a bold and forcible effort of colouring	<i>Landscapes</i>
49. 7		Rembrandt	---	---	49 A YOUNG WOMAN'S PORTRAIT, capital	<i>Landscapes</i>
52. 10		Ditto	---	---	50 A MAN'S DIPTYCH	<i>Landscapes</i>
181. 15		Rubens	---	---	51 CHILDREN BLOWING BUBBLES, a finished study from Nature	<i>Landscapes</i>
35. 14		Capella	---	---	52 VIEW ON A RIVER IN HOLLAND with shippings, a pleasing and true representation of Nature	<i>Landscapes</i>
36. 15		Corregio	---	---	53 ST. JOHN, small, a precious and rare cabinet jewel	<i>Landscapes</i>
29. 8		L. Carrache	---	---	54 STUDY OF A HEAD FROM OF L. L. for a picture of St. Antonio, at Bologna, bold and powerfully delineated	<i>Landscapes</i>
3. 13. 6		H. Carrache	---	---	55 St. Francis at devotion, <i>St. Francis at prayer</i>	<i>Landscapes</i>
37. 16		Rembrandt	---	---	56 Portrait of an officer of state	<i>Landscapes</i>
25. 4		P. Veroneffe	---	---	57 Christ baptised by St. John	<i>Landscapes</i>
52. 10		N. Poussin	---	---	58 A PASTORAL SCENE WITH A SHEPHERD PLAYING TO A NYMPH LISTENING. Their subjects treated by Poussin, never fail giving inexpressible pleasure, and show what a happy union can be formed between painting and poetry	<i>Landscapes</i>
52. 10		Ditto	---	---	59 THE COMPANION of equal beauty and merit	<i>Landscapes</i>
22. 1		Rembrandt	---	---	60 THE HEAD OF AN APOSTLE. Nature, both in colouring and effect, is so fully expressed in this picture, that it surpasses many of the most correct and boldest works of the Italian schools	<i>Landscapes</i>
73. 10		Rubens	---	---	61 ST. MATTHEW THE EVANGELIST. A venerable and majestic character, full of energy—excellent colouring and a powerful cabinet picture	<i>Landscapes</i>
105. 0		L. Carrache	---	---	62 THE HOLY FAMILY with ST. FRANCIS, <i>touch in the school of CARRACHE</i>	<i>Landscapes</i>
21. 0		Bamboccio	---	---	63 A MOUNTAIN SCENE WITH HUMOURS OF CHARACTERS in six distinct	<i>Landscapes</i>
19. 19		Raphael	---	---	64 THE VIRGIN AND CHILD WITH SAINTS, a noble and juvenile picture by the master and his school of a glowing group	<i>Landscapes</i>
43. 1		Corregio	---	---	65 THE ZEPHYRUS. An elegant taste and fluency of expression, it is entirely admired in the works of this artist—in this picture all his graces are predominant	<i>Landscapes</i>

£1659. 14. 6

1689. 14. 6	Wouvermans	—	66 A SMALL LANDSCAPE HORSES AND FIGURES, one of his most exquisite and singular performances, formerly in COUNT D'ADEMAR's cabinet	<i>Sound</i>
131. 5	Guido	—	67 THE NATIVITY—for composition a master-piece of art—the attitudes graceful and natural. It is supposed to be the first design for a larger picture, in the late KING OF FRANCE's COLLECTION	<i>S. Sappelt</i>
189. 5	Rubens	—	68 A PAIR, EMBLEMATICAL SUBJECTS, designs for the ceiling of Whitehall, two complete finished studies. The beautiful, richness and harmony of colouring, in these <i>chef d'ouevres</i> of allegory, surpasses description	<i>Offley</i>
99. 15	Wandjck	—	69 THE HORSES OF ACHILLES. The quotation from HOMER is at the corner of the picture. The animation and spirit expressed in these animals, does infinite honour to the noble pencil of VAN DYCK. From the collection of Mr. DELME	<i>Bojory</i>
25. 4	Colombel	—	70 A BEAUTIFUL LANDSCAPE WITH A SUBJECT FROM OVID, out of COUNT D'ADEMAR's cabinet	<i>Daumer</i>
289. 0	Van Uden	—	71 A VIEW IN FLANDERS, the colouring, equal to RUBENS	<i>Smith</i>
47. 5	Seb. Bourdon	—	72 RINALDO AND ARMIDA, a picture of singular excellence and beauty	<i>Agree</i>
152. 5	Vandyck	—	73 RUBENS's PORTRAIT, HALF LENGTH, WITH TWO OTHER ARTISTS. It is well authenticated VAN DYCK painted this picture at the age of 18 years, which proves him to have been a prodigy of genius and capacity	<i>Boisvert</i>
44. 2	L. Carrache	—	74 A REPOSO—the figures are disposed with taste and elegance. He studied much under HAN. CARRACHE, whose manner he imbibed with a softness peculiar to himself	<i>Agree</i>
22. 1	A. del Sarto	—	75 THE HOLY FAMILY. It is very rare to find an original of this painter in such preservation—he nearly attained the excellence of RAPHAEL, his master—the same file and grandeur is visible in most of his works, particularly in this.	<i>Hardie</i>

80

Colombel, of Breuille born Aug. 1717.
 painted the picture no. 70.

2467. 3. 6
75. 12 — C. Maratt — — 76 DITTO. The Virgin playing with Christ, by dashing water against him—this idea appears to be taken from a drawing or invention of CORREGGIO—that he had this master in his mind, appears likewise in the colouring, which as well as the design is uncommonly beautiful
28. 7 — Mich. Angelo — — 77 ZENOBI. With great propriety and judgment, M. ANGELO has given the true Greek grace and character to this singular heroine
74. 11 — Rubens — — 78 THE HOLY FAMILY WITH ST. JOHN AND ST. ELIZABETH—a fine finished study. Many of this great master's designs, are superior to the large finished pictures, and like this, possess all his genuine fire and spirit.
346. 10 — Teniers — — 79 A SORCERESS ENTERING THE ABODES OF HELL, LOADED WITH HER SPOIL. The surrounding imaginary objects display a wonderful genius—the richness and brilliancy of its colouring and spirit of pencilling, surpasses the usual works of this master. *Formerly in the collection of Dr. CHAUNCEY*
188. 3 — Wouvermans — — 80 THE HALT OF A BANDITTI—a confused multitude of disbanded military and other desperate marauders. He painted these characters with a propriety truly applicable. His superior merit in horses has always been admitted. This may be esteemed one of his most capital pictures, and is in fine preservation
178. 10 — Rembrandt — — 81 THE VISION OF DANIEL. This picture has much novelty in its effect—there always is a striking effort of a great genius in the works of REMBRANDT. Sir Joshua estimated this picture very highly, filing it the finest work of REMBRANDT
163. 16 — Ditto — — 82 SUSANNAH AND THE ELDERS. One of his elaborate and finished pictures, producing a surprising effect, in point of colouring a valuable study of art
46. 4 — Guido — — 83 ST. TERLSIA. The fervour and ecstasy expressed in the dying saint, who returns to the last her beauty and modest objects, is finely treated—it is in Guido's best manner and in perfect preservation

2489. 1. 6

- ¹
 3489. 1. 6
 152. 5 — Claude — — 84 A LANDSCAPE, VIEW NEAR THE CASTLE OF GONDOLFO. This delightful scene exhibits a calm serenity towards the close of a hot summer's day—the artist in allusion to his subject, has judiciously introduced on the fore-ground, peasants and cattle retiring. It is unquestionably one of his most capital and finished pictures *Ingerstein* X
84. 0 — Rubens — — 85 A MOONLIGHT WITH STARS. To give the greater air of nocturnal solitude, this landscape has no figures, a horse only is seen feeding, grand and capital *Bonwell*
86. 2 — Titian — — 86 VENUS AND CUPID—a favourite subject of the master, as appears from the many, with variations, extant of it. In this the *artists* may find instruction—it possesses all that freedom, spirit, and magic colouring, so much the admiration of his works *Bayard*
74. 11 — Mich. Angelo — — 87 JUPITER AND LEDA. Of this picture ASCANIO CONDIVI, and after him VASARI, give the following account: That it was painted for ALPHONSO, DUKE OF FERRARE, who sending one of his gentlemen to FLORENCE, to enquire what MIC. ANGELO had painted, for him, the subject being left to himself, on being shewn this picture, exclaimed, Oh! this is but little. This speech so much offended MIC. ANGELO, that he turned the gentleman out of his house, and desired him to tell his master he should not have the picture at all, for sending such an ignorant messenger. He afterwards gave it to one of his scholars, who sold it to FRANCIS THE FIRST. In the year 1746, it was purchased by the HON. JOHN SPENCER, and came into the possession of SIR JOSHUA, by the favour of the present EARL SPENCER *St. Perwick* X
9. 9 — A. Schiavoni — — 88 JOSEPH, VICE-ROY OF EGYPT, RECEIVING HIS BRETHREN—a fine composition, possesses all the richness of colouring, admired in the Venetian school *Young* X
78. 15 — Guido — — 89 EUROPA WITH CUPIDS. This capital picture, RIZZOLFI says, was painted for the KING OF POLAND; it was afterwards carried to Spain, and brought from thence by Lord Harrington, ambassador at that court. *St. Perwick* X

3944. 3. 6
 33. 12 — Tintoret —
14. 14 — Palma, Junior —
173. 5 — Rubens —
168. 0 — Ditto —
95. 11 — Wouvermans —
99. 15 — Raphael —
94. 15 — L. da Vinci —
- £4653. 15. 6
- 90 CHRIST WASHING THE FEET OF THE APOSTLES. RIDOLFI in the life of TINTORET, says, he painted two pictures for the church of *St. Emacora at Venice*, which shewed him learned in his art: this is one of the subjects described; a copy of it has been put in its place
- 91 THE BATTLE OF JOSHUA. Much spirit and genius is displayed in this grand composition: the late proprietor very justly esteemed it as the most capital picture extant of the master
- 92 A WILD BOAR HUNTING. A subject admirably calculated to display the unbounded genius of RUBENS, who animated all objects by the powers of his fancy—the composition is truly noble, and replete with merit, to justify its being esteemed one of his first rate performances.
- 93 HERCULES AND OMPHALE. RUBENS in taste, and elegance here surpassed himself; the colouring has all that splendid richness, which no painter but himself ever yet acquired. From the collection of the late COUNT BRUHL at *Dresden*
- 94 A MOST CAPITAL LANDSCAPE, with a royal chase and the portraits of the *Prince and Princess of Orange*. If an appeal is made to judgment and taste, a more beautiful, correct, and extensive scene cannot be conceived; the superiority of this master's figures combine to render it an object worthy to grace a princely cabinet. It is in the highest state of preservation
- 95 THE MADONA, INFANT CHRIST, AND ST. JOHN. This picture sufficiently proves the great superiority of RAPHAEL's admired taste and elegance: the lovely sweetness and attention expressed in the madona, the admiration in the St. John, the delicacy and beauty of the infant Jesus sleeping, all combine to render it *unique*
- 96 THE PORTRAIT OF MONA LISA, THE WIFE OF FRANCO DEL GIOCONDO. This portrait, "SAYS VASARI, must be seen to form an adequate idea how far art can be carried. When the beautiful

beautiful MONA LISA was sitting for her picture, LEONARDO took care she should be entertained with music and singing, to alleviate the fatigue of sitting, and to give her a cheerful countenance: indeed there is such a sweetness of expression, that it appears rather a divine than a human work. From the supreme excellence of this picture, his fame was so much increased, that it was purchased by FRANCIS KING OF FRANCE, for the sum of FOUR THOUSAND CROWNS." How this picture came to *England* is not known: it was given to SIR JOSHUA by his GRACE THE DUKE OF LEEDS

653.15.6
215.5

N. Pouffin

97 THE NATIVITY. It is visible POUSSIN had the works of RAPHAEL strongly impressed on his mind in the composition and characters of this picture, which are expressive, chaste, and graceful

Walter

525.0

Pouffin

98 THE WISE MEN'S OFFERING. POUSSIN stands unrivalled at the head of the *French* school: his classical knowledge assisted much to guide his wonderful genius, we therefore find his compositions replete with propriety of costume; his characters have much of the antique, chaste, dignified, and expressive: this singular fine picture has more brilliancy than usual in his works, and always has been esteemed a *chef d'oeuvre*. It was formerly in the possession of SIR EDWARD WALPOLE

Lawrence

£394.0.6

1st Day's Sale £1028.0.0
2nd Day's Sale 1512.11.~
3rd Day's Sale 2291.17.6
4th Day's Sale 5394.0.6
£10,226.9.~
6.5.~
total 10,292.1.~

I N I S.

1844

1845

2.	12.	6.
31.	10.	0.
31.	10.	0.
N. 5. 12. 6.		

78 Portrait of John Pector of Saxony, & one of an old lady, by *H. von. Clarke*
61 Christ with the Samaritan Woman *Langhals*
101. Laban searching for Household Images *Donner*